

1902  
21

EIGHTH  
THE EIGHTH HUNDRED  
of  
Paintings  
by  
Old Masters  
Belonging to the  
Sedelmeyer Gallery



PARIS  
6, rue de La Rochefoucauld, 6

—  
1902





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CHAS. SEDELMAYER  
6, rue de La Rochefoucauld,  
Paris.





ILLUSTRATED  
Catalogue  
of the  
EIGHTH SERIES  
of  
100 PAINTINGS  
by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,  
being a portion of the

Sedelmeyer Gallery

which contains about  
1500 original Pictures by ancient and modern Artists



PARIS  
6, RUE DE LA ROCHEFOUCAULD, 6

—  
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CHAS. SEDELMAYER, Publisher and Art-dealer, Paris, has the richest stock of original pictures in Europe.

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The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER'S, 6, rue de La Rochefoucauld, Paris.



DUTCH, FLEMISH, AND GERMAN  
SCHOOLS

BROUWER (ADRIAEN)  
(ABOUT 1605-1638)

1. — The Card-Players

An interior, with seven men seated round a table playing cards; two flagons on the floor in the foreground; an old man and a woman by a fire in the background.

Panel, 12 1/2 in. by 16 3/4 in.

From the Collection of Jean Louis Miéville, Esq., London.



BROUWER (ADRIAEN)  
(ABOUT 1605-1638)

2. — Interior of a Cabaret  
with two Peasants

A young peasant with a green cap and feathers, lilac doublet, and green trousers is seated near a table, singing. He holds up a glass of wine with his left hand and grasps a pitcher with his right. An elderly man, his face partly concealed by his hat, stands behind the table, cutting a slice from a loaf of bread. An earthen jug and a brass kettle are lying on the ground in front.

Panel, 11 3/4 in. by 9 1/2 in.

From the Collection of M. de Calonne, London, 1795.

— — — Vicomte Du Bus de Gisignies, Bruxelles, 1882.





1. — BROUWER (Adriaen)



2. — BROUWER (Adriaen)

CUYP (AELBERT)  
(1620-1691)

### 3. — Portrait of the Prince of Orange when a Child

Turned to the right, dressed in a brown frock trimmed with braid, a white apron and a white cap. He holds a coral in his right hand. Three-quarters length figure. Nearly life-size.

Inscribed : *Actatis suae 1<sup>o</sup> Jaer.*

*A. Cuijp fecit.*

Panel, 16 in. by 12 in.

From the Collection of the Duke of Modena.

— — Baron Clary, Paris, 1872.

— — M. Jules Lenglard, Paris, 1902.



CUYP (AELBERT)  
(1620-1691)

### 4. — Portrait of an old Man

Turned three-quarters to the right, looking at the spectator. Gray moustaches and pointed beard. Black skull-cap, black doublet and mantle. Gray background. Half-length figure. Life-size.

Inscribed : *Actatis 77.*

*AN<sup>o</sup> 1652.*

Panel, 28 1/2 in. by 24 in.





4. — Cuyt (Aelbert)



3. — Cuyt (Aelbert)

C U Y P (AELBERT)

(1620-1691)

## 5. — Horses watering

A landscape, with a pool of water in front, in which a young man in a brown jacket and red stockings, mounted on a gray horse, is refreshing his steed, while his companion, riding a bay horse, is quitting the water and ascending the bank, preceded by his dog. On the opposite side, in the middle distance, are three cows reposing; and beyond them is a canal, on which are several sailing vessels.

Signed on the left: A. Cuijp.

Panel, 23 1/2 in. by 28 3/4 in.

Described in Smith's « Catalogue Raisonné », part V, p. 329, n° 160, note.  
From the Collection of Th. Emmerson, Esq., London, 1832.

— Dugdale family, Lancashire.



C U Y P (AELBERT)

(1620-1691)

## 6. — Cows and Figures in a Landscape

On the slope of a hill on which are a number of round towers and other buildings, two cows, one brown, the other yellow, are lying down in the centre of the foreground. On the left two herdsmen and a dog are seen near the water's edge. One of the men seizes the branch of a tree, the other, seated, examines a gun. On the right a peasant-woman and a boy, each holding a staff.

Signed: A. Cuijp.

Canvas, 42 1/2 in. by 59 1/2 in.

Engraved by Veyrassat.

Described and highly commended by W. Bürger in « La Galerie de MM. Pereire ».

From the Collection of MM. Pereire, Paris, 1872.

— — Comte de Camondo, Paris.



5. — Cuyp (Albert)



6. — Cuyp (Albert)

DYCK (SIR ANTHONY VAN)  
(1599-1641)

## 7. — Portrait of Cardinal Durazzo

Seated in a red chair, turned slightly to the left, his head turned to the right, looking in the same direction. Gray hair, moustaches, and pointed beard. Black skull-cap, dark blue robe lined and edged with crimson. Small plain linen collar and cuffs. Hands resting on arms of chair. Column in background, three-quarters length figure. Life-size.

Canvas, 36 3/4 in. by 29 in.

From the Collection of Comte de Cornelissen, Brussels.

— — — M. Delebecque, Paris.

— — — M. Duvergier de Hauranne, Paris.



DYCK (SIR ANTHONY VAN)  
(1599-1641)

## 8. — Portrait of a Clergyman

Standing, turned to the right, with head turned to the left, looking over his shoulder. He holds some books in front of him; black robe, flat white collar; dark background. Half-length figure. Life-size.

Canvas, 28 in. by 21 1/4 in.

Exhibited at the Royal Academy, London, 1902.





8. — Dyck (Sir A. van)



7. — Dyck (Sir A. van)



DYCK (SIR ANTHONY VAN)  
(1599-1641)

## 9. — Portrait of the Countess of Devon

Standing, turned to the right, looking at the spectator; her fair hair tastefully disposed in small curls on her forehead. She is dressed in a white satin robe with full sleeves, relieved with a blue waistband to which is fastened a spray of roses. Her hands hang gracefully by her side slightly raising the skirt of her robe. Red curtain and column in background. Three-quarters length figure. Life-size.

Canvas, 44 1/4 in. by 33 1/4 in.

From the Collection of Sir Charles Robinson, London.



DYCK (SIR ANTHONY VAN)  
(1599-1641)

## 10. — Portrait of an old Lady of the Balbi Family, of Genoa

Aged about eighty, seated to the right in an armchair lined with red velvet and ornamented with gold braid. Dressed in black, with a veil of the same colour over her head. She is looking to the right and holds a small open book in her right hand and a walking-stick in her left. A column and a green curtain caught back by a gold cord behind. Nearly whole-length figure. Life-size.

Canvas, 56 in. by 45 in.

Described in the « Guida Ratti ».

From the Collection of Marchese G. Balbi, Genoa.

— — — Count Giulia, Genoa.



9. — Dyck (Sir A. van)



10. — Dyck (Sir A. van)

DYCK (SIR ANTHONY VAN)  
(1599-1641)

11. — Portrait of Robert Rich,  
Earl of Warwick

When about fifty years of age; almost confronting the spectator. He has a chin tuft and moustaches and wears a fine suit of armour, with a broad plain collar. He rests his right arm on a pedestal, holding a bâton in his hand; the left falls negligently by his side; a helmet and a gauntlet are on the base of a pillar, on the left. Whole-length figure. Life-size.

Canvas, 87 in. by 51 1/2 in.

Engraved by Houbraken, 1747.

— Robinson in « Lodge's Memoirs ».

Described in Smith's « Catalogue Raisonné », part III, p. 156, n° 549.

— Waagen's « Art Treasures », vol. IV, p. 519.

From the Collection of the Earl of Hardwicke, Wimpole, Cambridgeshire.

— — Baron Gustave de Rothschild, Paris.



DYCK (SIR ANTHONY VAN).  
PORTRAIT OF ROBERT RICH, EARL OF WARWICK.





FYT (JAN)  
(1611-1661)

## 12. — Still-Life

A dead hare suspended by one leg lies on a carved marble bench with various other dead birds. On a bird-cage in the centre is an owl, with wings outspread, and a dead bull-finch under his claw. A marble vase is seen in the middle distance.

Canvas, 26 3/4 in. by 36 1/4 in.

From the Collection of Mr. Martin H. Colnaghi, London.

FYT (JAN)  
(1611-1661)

### 13. — A Mastiff drinking

Seen from in front, seated on his hind-legs drinking from a bowl placed before him. He is attached to a chain by a red collar. A stone balustrade in the background. Life-size.

Canvas, 36 3/4 in. by 19 3/4 in.

Exhibited at the Royal Academy, London, 1887.

From the Collection of M. Sellar, Paris, 1889.



12. — Fyt (Jan)



13. — Fyt (Jan)

## FABRITIUS (CAREL)

(ABOUT 1620-1654)

### 14. — The piping Boy

He is seated at a table covered with a Turkey carpet, turned to the left and playing on a pipe. Over his dark hair he wears a red cap; he is dressed in a green vest, and a brown doublet with wide slashed sleeves. Half-length figure. Life-size.

Canvas, 35 in. by 28 3/4 in.

Described in Smith's « Catalogue raisonné », part VII, p. 68, n° 166, as a work of Rembrandt's.

From the Orleans Collection.

Collection of Sir Philip Stephens, London, 1810.

— — — H. Bingham-Mildmay, London, 1895. Sold as a work of Rembrandt's.



## GOYEN (JAN VAN)

(1596-1656)

### 15. — « L'Arc-en-Ciel »

The rainbow appears through gray clouds. Near a fence of planks, a peasant, a woman, and a child have taken shelter under a clump of large trees which are tossed by the wind. On the left, above a paling, are seen the roofs of two cottages. In the middle distance, on the right, two cavaliers galloping across the plain towards a fortified castle seen in the distance. A trunk of a tree is lying in front, amongst brushwood.

Signed : J. V. Goyen, 1641.

Canvas, 47 1/4 in. by 60 in.

From the Collection of Baron d'Ivry, Paris, 1884.





14. — FABRITIUS (Carel)



15. — GOYEN (J. van)



GOYEN (JAN VAN)  
(1596-1656)

## 16. — Frozen River Scene

On the left, a group of figures conversing together. Behind them a boat, a wind-mill, and a cottage surrounded by leafless trees. Skaters, waggons and sledges enliven the scene.

Signed : V. Goyen, 1630.  
Panel, 18 1/2 in. by 24 1/2 in.

From the Collection of M. E. Huybrechts, Antwerp, 1902.



GOYEN (JAN VAN)  
(1596-1656)

## 17. — Winter Scene with Skaters

A frozen river over which a large number of skaters are distributed. In the centre four figures in a sledge drawn by a horse and guided by a man in a fur-cap. In the foreground a little boy on a small sledge followed by a dog. On the left a man pushing a sledge in which is a woman, and two men skating near by.

Signed with monogram and dated 1640.  
Panel, 13 3/4 in. by 21 1/4 in.

From the Collection of Count L. Mnische, Paris, 1902.



16. — GOYEN (J. van)



17. — GOYEN (J. van)

HALS (FRANS)  
(1580 OR 1581-1666)

## 18. — The travelling Artist

A young man, turned to the right, looking at the spectator, smiling. Long dark hair under a cap, put sideways on his head. The right hand, foreshortened, is extended towards the front, the left holds a plant. A man's portrait is seen on an easel on the right. Gray background. Half-length figure. Life-size.

Signed and dated : F. H. (connected) 1648.

Canvas, 32 1/2 in. by 26 1/2 in.

From the Lemprière Collection, Jersey, in which the picture has been since 1805.



HALS (FRANS)  
(1580 OR 1581-1666)

## 19. — Portrait of a Burgomaster

Seated to the right, with his right arm on the back of a chair; black sugar-loaf hat; black coat; brown background. Small half-length figure.

Panel, 10 3/4 in. by 8 3/4 in.

Exhibited at the Royal Academy, London, 1873 and 1882.

From the Collection of Albert Levy, Esq., London, 1876.

— — — J. Walter, Esq., of Bearwood.



19. — Hals (Frans)



18. — Hals (Frans)



HALS (FRANS)  
(1580 OR 1581-1666)

## 20. — Head of a laughing Boy

Turned to the left, looking at the spectator, laughing; long fair hair. He holds a pipe (?) in his right hand. The upper part of the head of another boy is seen in the background.

Panel, circular, diameter 10  $\frac{3}{4}$  in.

From the Collection of Herr Mauthner von Markhof, Vienna.



HELST (BARTHOLOMEUS VAN DER)  
(1613-1670)

## 21. — Portrait of an old Lady

Seated in an arm-chair, turned to the right, looking at the spectator. Black cap and dress lined with fur. Large white ruff. Her right hand rests on the arm of the chair, the left holds her gloves. Gray wall in the background. Three-quarters length figure. Life-size.

Canvas, 37  $\frac{3}{4}$  in. by 31  $\frac{1}{4}$  in.

From the Collection of M. Polowtsoff, St. Petersburg.





21. — HELST (B. van der)



20. — HALS (Frans)

HOOCH (PIETER DE)

(1630 — AFTER 1677)

## 22. — A Music Party

Interior with a lady seated in the foreground near a table covered with a Turkey carpet, holding an open music-book on her lap, apparently speaking to a gentleman, seated at the farther side of the table near an open window, playing on the guitar. Behind this group a young man is standing playing a violin. In the foreground on the right a little spaniel; on the left, in front of the table, a chair, over the back of which hangs a mantle. On the background a map is suspended from a wall and through an open door is seen the street of a Dutch town.

Signed : P. de Hooch, 1670.

Canvas, 21 in. by 24 3/4 in.

From the Collection of Arthur Kay, Esq., Glasgow.



HOOCH ( PIETER DE )  
A MUSIC PARTY





JANSSENS (CORNELIUS) VAN CEULEN  
(1590-1664)

### 23. — Portrait of a young Lady

Turned slightly to the left, looking at the spectator; black dress, wide white collar with bow in front, wide sleeves with white lace. She holds a fan in her left hand. Blue background. Half-length figure. Life-size.

Panel, 32 1/2 in. by 25 in.

JANSSENS (CORNELIUS) VAN CEULEN  
(1590-1664)

24. — Portrait of a Lady

Turned to the left, looking at the spectator. Auburn hair falling in ringlets on both sides of her face. A pearl in her ear and a string of pearls round her neck. Low-cut black velvet dress and black scarf round her shoulders. Blue background. In a painted oval. Half-length figure. Life-size.

Signed, and dated 1654.

Coat of arms in the upper right hand corner.

Panel, 28 1/2 in. by 23 in.

Exhibited at the "Exposition de Portraits de Femmes et d'Enfants", Paris, 1897.



24. — JANSSENS (C.) van Ceulen



23. — JANSSENS (C.) van Ceulen

MASTER OF THE DEATH OF THE VIRGIN  
(XVI<sup>th</sup> CENTURY)

25. — The Virgin and Child, and St. Joseph

The Virgin is seated on the right and holds on her lap the naked Infant, who is playing with a rosary placed round his neck. Behind, on the left, St. Joseph is seen in the opening of a window, reading a paper which he holds with both hands. A dish with fruit and a glass half filled with wine stand on a bench in front.

Inscribed on a label :

Ave. Maris. Stella. Dei. Mater. Alma.

Panel, 23 1/2 in. by 22 3/4 in.

Etched by A. Kaiser.

Exhibited at the « Exposition des Primitifs flamands », Bruges, 1902.

From the Collection of Herr F. J. Gsell, Vienna, 1872.

— — J. C. Ritter von Klinkosch, Vienna, 1880.



MIGNON (ABRAHAM)  
(1640-1679)

26. — Fruits, Insects and Reptiles

In the centre a basket containing a great variety of fruits, such as melons, cucumbers, lemons, chestnuts, plums, medlars, strawberries, etc. In front four peaches and two bird's nests, one containing small birds, the other four eggs. A vine with grapes hanging from it surrounds the basket.

Signed : A. Mignon, fe.

Canvas, 36 1/4 in. by 29 1/2 in.

From the Collection of Count L. Mnischez, Paris, 1902.





25. — MASTER OF THE DEATH OF THE VIRGIN



26. — MIGNON (Abraham)

NEER (EGLON H. VAN DER)  
(1643-1703)

## 27. — The Message

A young lady in a white satin dress and a crimson scarf is standing in the centre of a richly furnished room in front of a table covered with a Turkey carpet. A maid servant is placing a ewer and dish on the table while she looks at her mistress, who holds an envelope in her right hand, pointing with her left to the front. A negro page is standing behind on the right near a red chair. Small whole-length figures.

Signed : E. van der Neer.

Canvas, 30 1/2 in. by 24 1/2 in.

From the Collection of M. Jules Lenglard, Paris, 1902.



NETSCHER (CASPAR)  
(1639-1684)

## 28. — The juvenile Artists

Two boys are seated at a table on which are several plaster figures. The elder, seated on the left, is looking at the spectator, smiling, and pointing with his finger to a small statuette which he holds in his left hand. The younger boy, seated on the farther side of the table, holds up a drawing with his left hand. A bird-cage hangs from the ceiling. The light of a lamp falls on the faces. Small half-length figures.

Signed and dated : C. Netscher, 1666.

Panel, 8 3/4 in. by 6 3/4 in.



28. — Netscher (Caspar)



27. — Neer (E. H. van der)

OSTADE (ADRIAEN VAN)  
(1610-1685)

29. — Peasants in Conversation

At the doorway of a cottage, an old peasant woman is seated with a distaff in her hands, conversing with two peasants, the one seated on a bench holding a jug, the other standing holding his pipe. Three other peasants stand behind near the door of another cottage, and in the background is a man moving a trough with two children looking on.

Signed : A. v. Ostade, 1648.

Panel, 11 in. by 8 1/2 in.



POURBUS (PIETER) THE YOUNGER  
(1510 OR 1513-1583)

30. — Portrait of a Gentleman

Seated in an armchair, turned slightly to the right, looking at the spectator. Black coat lined with fur. Flat black cap with ear pieces. His arms are resting on the elbows of the chair. Two rings on each of his hands. Three-quarters length figure. Life-size.

Panel, 29 1/2 in. by 24 1/2 in.





29. — OSTADE (A. van)



30. — POURBUS (P.) the Younger

REMBRANDT VAN RIJN  
(1606-1669)

31. — A Sibyl

Seated to the right, with a large open book on her lap, in which she is reading. She wears a gold coloured turban adorned with jewels on her head and a mantle of gold brocade round her shoulders. Three-quarters length figure. Life-size.

Canvas, 37 3/4 in. by 30 in.

Painted about 1667.

Engraved in mezzotint.

Described in Dr. Bode's « The Complete Work of Rembrandt », vol. VII, n° 528.

From the Collection of R. C. Barnett, Esq., London.



31. — REMBRANDT VAN RIJN

## REMBRANDT VAN RIJN

(1606-1669)

### 32. — The Wife of the Painter, as Bellona

Turned slightly to the left, looking at the spectator, a plumed helmet on her head, clad in a cuirass, from which falls a richly embroidered red velvet drapery; her right hand rests upon a sword; on her left arm hangs the aegis upon which is inscribed : Bellona. Three-quarters length figure. Life-size.

Signed : Rembrandt f. 1633.

Canvas, 49 in. by 37 1/2 in.

Described in Dr. Bode's « The Complete Work of Rembrandt ».

This picture was purchased by the Marquis of Buckingham, on the recommendation of Sir Joshua Reynolds.

From the Collection of the Duke of Buckingham, Stowe. 1848.

— — — W. W. Pearce, Esq., London, 1872.

— — — Comte de l'Espiné, Brussels.





REMBRANDT VAN RYN  
THE WIFE OF THE PAINTER, AS BELLONA .



REMBRANDT VAN RIJN  
(1606-1669)

33. — The Father of the Artist

Nearly in profile to the right, looking down. On his head a skull-cap, pushed far back. Fur-trimmed cloak. Small bust.

Panel, 6 1/2 in. by 5 in.

Painted about 1629.

Described in Dr. Bode's « The Complete Work of Rembrandt ».

RUBENS (PETER PAUL)  
(1577-1640)

34. — Portrait of a young Genoese Gentleman

Turned slightly to the right, looking at the spectator. Short black hair, small moustache and chin-tuft. Black brocaded velvet doublet, with red slashed sleeves. Bust. Life-size. In a painted oval.

Panel, 24 in. by 19 1/4 in.

From the Collection of Signor Parodi, Genoa.



34. — RUBENS (P. P.)



33. — REMBRANDT VAN RIJN



RUBENS (PETER PAUL)

(1577-1640)

### 35. — Achilles discovered among the Daughters of Lycomedes

The scene takes place in the court of a palace, near the entrance to which (on the left) is a company of six females, the centre one of whom is struck with seeing her companion, Achilles, placing on his head a helmet which he has taken from a basket, in preference to the jewels it contained. This martial choice has discovered the disguised youth to Ulysses, who, with his friend, stands on the right, watching the effect of his stratagem.

Panel, 13 1/2 in. by 19 1/4 in.

Engraved by B. Baron.

From the Collection of the Abbé Gosselin, Paris.



RUBENS (PETER PAUL)

(1577-1640)

### 36. — The Death of Achilles

Described in Smith's Catalogue (Part. II, p. 253, n° 856), as follows :

« The hero, wounded in the heel by an arrow from the bow of Paris, is sinking on his knees by the side of the altar at which he was espousing Polyxena; he is supported behind by one of the attendants, who, as well as the high priest and a second attendant at the altar, is greatly agitated by the event. Young Paris, accompanied by Apollo, is seen at the entrance of the temple. Close to the front is a fox devouring an eagle, an appropriate emblem of cunning overcoming strength. The « termini » at the sides are Venus and Apollo, supporting a cornice decorated with festoons of fruit and two Cupids. »

Canvas, 18 1/2 in. by 18 1/2 in.

Described in Smith's « Catalogue Raisonné », part II, p. 253, n° 856.

Mentioned in Max Rooses, « L'Œuvre de Rubens », vol. III, p. 39.

Engraved by F. Ertinger.

From the Collection of M. Collot, Paris, 1855.

M. Cohen. Paris.



35. — RUBENS (P. P.)



36. — RUBENS (P. P.)

RUBENS (PETER PAUL)  
(1577-1640)

37. — The Descent from the Cross

The body of the Saviour is being lowered by a sheet, which is held by a powerful man at the top of the cross, assisted by St. John and Joseph of Arimathæa; the former, clothed in a scarlet mantle, supports the back, and the latter holds the shoulder. The Virgin, in a gray gown and a black robe, stands at the foot of the cross, extending her arm to receive the body, while the Magdalen, in a pink mantle of various shades, kneels in front, holding the left arm of her Lord. Small, whole-length figures.

Panel, 45 3/4 in. by 31 1/2 in.

The same composition is engraved by N. Lauwers.

A large altar-piece similar in composition is in the Hermitage, St. Petersburg.

From the Collection of M. De Keersmacker, Antwerp.

—	—	van Parys, Brussels.
—	—	Héris, Brussels.
—	—	van den Schrieck, Louvain, 1861.





37. — RUBENS (P. P.)

RUISDAEL (JACOB VAN)  
(1628 OR 1629-1682)

38. — The Pool in the Wood

In the foreground on the right is a boat from which a gentleman is shooting wild ducks. A lady and a dog are also in the boat. Thick woods on either side. Evening effect.

Signed with monogram.

Canvas, 15 1/4 in. by 17 1/2 in.

Engraved by J. N. Muxel.

From the Collection of the Duke of Leuchtenberg, St. Petersburg.



RUISDAEL (JACOB VAN)  
(1628 OR 1629-1682)

39. — Stag Hunt.

A wild romantic landscape with a cluster of high trees on the right, amongst which is a fine birch. A huntsman on the opposite side, bent on one knee, is shooting at a stag, at the foot of the birch-tree, pursued by a dog and some horsemen seen in the distance. A peasant and a woman are in the foreground on the left. A small river flowing from the centre to the left.

The figures are by Ph. Wouwerman.

Signed with monogram.

Canvas, 43 3/4 in. by 36 3/4 in.

From the Collection of Sir Charles Robinson, London.

Herr Karl von Hollitscher, Berlin.





38. — RUISDAEL (J. van)



39. — RUISDAEL (J. van)

RUISDAEL (JACOB VAN)  
(1628 OR 1629-1682)

40. — « Le Marais »

A view of a richly wooded country with a dark pool of water, overgrown with flags and aquatic weeds, extending over the whole of the foreground. An old oak stands in the centre with rich clusters of beech and other trees on the left. Three swans are on the pond in the middle distance, and a little farther back, on the bank, two men are angling. Fine cloudy sky.

Signed : J. v. Ruysdael.

Canvas, 24 1/4 in. by 29 1/4 in.

Engraved in E. Michel's « J. van Ruysdael ».

From the Collection of the Duc de Praslin, Paris.

— —

M. Bec, Marseille.

— —

Mme Autran, Marseille.

— —

M. Douglas Fitch, Paris.



49. — RUYSDAEL (J. van)



RUYSDAEL (SALOMON VAN)  
(?-1670)

41. — River Scene with Boats and Ducks

On a river, which occupies the whole foreground of the picture, are a boat with two men in it near the bank on the right, a sailing boat and another boat on the opposite side and some ducks in the centre. On the bank to the right, a group of trees, and beyond, a church surrounded by the cottages of a village.

Signed.

Panel, 15 1/4 in. by 21 3/4 in.

From the Collection of Madame Louis Stern, Paris.



RUYSDAEL (SALOMON VAN)  
(?-1670)

42. — The Castle by the River

A broad, smooth river, occupies the whole foreground of the picture. A fortified castle with a round tower rises on the bank beyond. Two boats, one containing four people, the other two, lie on the river to the right; another boat containing four fishermen is on the extreme left. A number of sailing vessels and boats are seen in the distance.

Signed with monogram, and dated 1643.

Canvas, 27 1/2 in. by 37 3/4 in.

From the Collection of M. de Polowtsoff, St. Petersburg.



41. — RUYSDAEL (S. van)



42. — RUYSDAEL (S. van)



TÉNIERS (DAVID), THE YOUNGER  
(1610-1690)

### 43. — The Prodigal Son

He is seated at table with two ladies and a gentleman in a room. On his left stands a page in the act of filling his glass with wine. One of the ladies, dressed in black satin, sits with her back to the spectator, the other, on the opposite side, seen in profile, and wearing a large strawhat trimmed with roses, holds with both hands a music-book from which she is singing. A flagon with wine is standing on the ground by her side. The gentleman seated on the farther side of the table is also singing and playing on a lute. An attendant is seen behind. A picture hangs on the wall. An open door in the background. A chair on which are a hat and a red doublet is placed in the foreground on the right.

Signed with monogram.

Panel, 12  $\frac{3}{4}$  in. by 16  $\frac{3}{4}$  in.

From the Collection of T. H. Ward, Esq., London.



TÉNIERS (DAVID), THE YOUNGER  
(1610-1690)

### 44. — « Le Joueur de Cornemuse »

Described in Smith's Catalogue (Part. III, p. 357, n° 370) as follows :

« The Bagpiper. The view offers a pleasant landscape, with a cottage at a little distance on the right, partly concealed by trees, where a party of peasants are regaling under a penthouse, at its side. The merry piper appears to be hastening along the foreground, playing on his instrument, and preceded by his dog. »

Signed with monogram.

Panel, 9  $\frac{1}{2}$  in. by 13  $\frac{1}{4}$  in.

Engraved by Beauvarlet, under the title of « Le Joueur de Cornemuse ».  
Described in Smith's « Catalogue Raisonné », part III, p. 357, n° 370.  
From the Collection of the Marquis d'Arbaude de Joncques, Aix.



43. — TENIERS (D.) the Younger



44. — TENIERS (D.) the Younger

TÉNIERS (DAVID), THE YOUNGER  
(1610-1690)

45. — Landscape with Figures and a Cow

In the foreground of a hilly landscape two peasant women are seated on the ground to the left. A herdsman, in a red cap and a blue coat, stands in front of them, leaning on a staff and holding a cow by a cord. A rainbow appears in the sky on the left.

Canvas, 29 1/4 in. by 35 1/2 in.

From the Collection of Colonel W. L. Grant, London, 1881.



TENIERS (DAVID), THE YOUNGER  
(1610-1690)

46. — Landscape with Figures

On the right, by the side of an ascending road, a woman is seated, with a basket on her lap, conversing with two peasants, each leaning on a long staff. Farther to the left, a man with a bundle on his back, preceded by a dog, is walking towards the front. In the middle-distance, a man is seen on the road at the entrance of a wood. Open country on the left.

Signed with monogram.

Canvas, 45 3/4 in. by 71 1/2 in.

From the Collection of M. Tencé, Paris, 1881.





45. — TENIERS (D.) the Younger



46. — TENIERS (D.) the Younger

TER BORCH (GERARD)  
(1617-1631)

## 47. — Portrait of a Burgomaster

Standing to the right, looking at the spectator. High-crowned broad-brimmed hat; black dress with slashed sleeves; his black mantle slung round his waist and over his left arm. His long curly hair falls on his flat white collar. His right hand is placed on his hip, his left on his breast, holding a gold chain. On the right is a table covered with a red cloth, on which are an inkstand, a candlestick, a book and a scroll. On the left is a red chair and a green curtain. A picture is hanging on the wall behind. Small whole-length figure.

Signed with monogram.

Canvas, 25 1/4 in. by 18 1/2 in.

From the Collection of D. P. Sellar, London.

— — — M. de la Bassetière, Paris.



TOL (DOMINIK VAN)  
(XVII<sup>th</sup> CENTURY)

## 48. — The Doctor

An interior, in which a doctor is seated in an arm-chair at a table covered with a Turkey rug; on it a globe, a large open book, etc. He examines the water in an urinal he holds up in his right hand; an elderly woman stands weeping in the background. Large green curtains are suspended from the ceiling.

Signed : D. v. Tol.

Panel, 17 in. by 13 1/4 in.

Exhibited at Munich, 1895.

From the Gallery of Prince Hohenzollern-Hechingen.

— — — Collection of Dr. Martin Schubart, Munich.





43. — Tol (D. van)



47. — Ter Borch (G)

VOS (CORNELIS DE)  
(1585-1651)

## 49. — Portraits of a Lady and a Gentleman

The lady is seated on the right in a red chair, turned to the left, looking at the spectator. She wears a large ruff and lace cuffs, and a black dress with gold embroidered bodice. She holds her gloves in her left hand. Her husband is seated by her side on the arm of another chair, full face, looking at the spectator, his legs crossed. His gloved right hand is placed on his hip, his left extended towards the front. He has a fair moustache and chin-tuft, and is dressed in black with a white ruff. Red curtain in the background. Whole-length figures. Life-size.

Canvas, 68 1/4 in. by 52 in.

From the Collection of G. Donaldson, Esq., London.



WOUWERMAN (PHILIPS)  
(1619-1668)

## 50. — A Winter Scene

Described in Smith's Catalogue (part. I, p. 254, n° 182) as follows :

« On a canal, under the walls of a town, are a great number of figures, sliding and skating on the ice, and others with sledges; some figures, warming themselves, are by the side of the wall on the left; on the opposite side is a man, feeding his horse with hay; and beyond him are seen a bridge, and the gate of a city; the distant landscape is covered with snow. »

Signed with monogram.

Panel, 13 3/4 in. by 19 3/4 in.

Described in Smith's « Catalogue Raisonné », part I, p. 254, n° 182.

From the Collection of Van Slingelandt, Dort, 1785.

—	—	the King of Bavaria, 1826.	
—	—	Munroe Fergusson, of Novar.	-
—	—	Crews, Esq., London.	



49. — Vos (C. de)



50. — WOUWERMAN (Ph.)



# ITALIAN AND SPANISH SCHOOLS



BARBARI (JACOPO DE')  
(ABOUT 1450-1515)

51. — Portrait of a young Man

Turned to the left, looking in the same direction. Black cap, black dress and blue scarf round his shoulder. A parapet with a *cartellino* in front. Bust. Nearly life-size.

Panel, 18 5/8 in. by 14 1/8 in.

Mentioned by B. Berenson, in « The Venetian Painters », p. 80.  
From the Collection of Earl Cowley.



BIGIO (FRANCESCO), CALLED FRANCIABIGIO  
(1482-1524)

52. — Portrait of a young Man

Turned to the left, looking at the spectator. With long dark hair; in a violet dress and red mantle. He is seated in front of a table on which are an inkstand, and a sheet of paper with the inscription : *Forse chiudi sie grafo.* He holds a pen in his right hand. Architectural background. Half-length figure. Life-size.

Panel, 34 in. by 25 1/4 in.



52. — Bigio (Francesco)



51. — Barbieri (J. de')

BRONZINO (AGNOLO DI COSIMO, CALLED)  
(ABOUT 1502-1572)

### 53. — Portrait of a Florentine Lady

Seated in a low armchair lined with crimson velvet. Turned to the right, looking at the spectator. In a green dress with a muslin veil on her head. She holds her handkerchief in her right hand, which rests on the arm of the chair. Three-quarters length figure. Life-size.

Panel, 39 1/2 in. by 28 in.

From the Medici-Angelini Family, Florence.



BRONZINO (AGNOLO DI COSIMO, CALLED)  
(ABOUT 1502-1572)

### 54. — Portrait of Cosimo I.

Turned slightly to the right, looking to the left. Black, gold embroidered doublet and brown coat lined with fur, also embroidered with gold. The Golden Fleece is suspended by a blue ribbon on his breast. He holds a handkerchief in his right hand. Half-length figure. Life-size.

Panel, 31 3/4 in. by 24 3/4 in.



54. — BRONZINO (A.)



53. — BRONZINO (A.)



BUGIARDINI (GIULIANO)  
(1475-1554)

## 55. — The Virgin and Child, and St. John

The Virgin, seated, turned to the right, holds on her lap the Infant who is looking down upon the little St. John whose head only appears in the lower right hand corner. A landscape is seen through two windows in the background.

Panel, 22  $\frac{3}{4}$  in. by 18 in.

From Sandford Priory, Newbury.



COELLO (ALONZO SANCHEZ)  
(1515-1590)

## 56. — Portrait of a young Lady

Standing, three-quarters to the left. She holds a fan with her right hand, which is placed on the back of a red chair. She wears a black dress adorned with jewels; a double string of pearls, to which is attached a brooch, hangs across her breast. Three-quarters length figure. Life-size.

Canvas, 47  $\frac{3}{4}$  in. by 33  $\frac{3}{4}$  in.



56. — COELLO (A. S.)



55. BUGIARDINI (G.)

FRANCIA (DOMENICO)

(XVI<sup>th</sup> CENTURY)

57. — The Virgin and Child surrounded  
by Saints

In the centre, the Virgin, in a red dress and blue mantle, is seated on a throne, holding the naked Infant Christ on her lap. A saint is standing on either side of the throne, and in the foreground on the left a donor is kneeling in adoration with his hat placed on his clasped hands. The little St. John is seated in front on the ground and seven cherubs are gambolling above on the walls and windows of the niche. Whole-length figures, nearly life-size.

Signed : Dom<sup>co</sup> del Francia F.

Panel, 67 1/2 in. by 44 3/4 in.

From the Collection of Signor Mongiardini, Florence.



GIORGIONE (GIORGIO BARBARELLI, CALLED)

(1477-1511)

58. — Portrait of an Italian Nobleman

Turned three-quarters to the left, looking at the spectator. He has a fair beard, and wears armour and a dark gold-embroidered cap on his head. With his right hand, he holds the handle of a large sword. A view of a landscape with a pastoral scene on the left. Bust. Nearly life-size.

Canvas, 22 1/2 in. by 18 in.

From the Collection of Prince Sciarra, Rome.



57. — FRANCIA (D.)



58. — GIORGIONE (G. Barbarelli, called)



LIPPI (FILIPPINO)

(ABOUT 1457-1504)

59. — The Virgin and Child with  
the little St. John

The Virgin, in a red robe and blue mantle, is kneeling with folded hands, and looking down in adoration on the Infant Christ, who lies naked on the ground; on the farther side, the little St. John, with the reed cross in his arms, is also kneeling and adoring the Child. Landscape background. Whole-length figures. Half the size of life.

Panel, 36 1/2 in. by 20 in.

From the Collection of Count Bracci, Florence.



LIPPI (FILIPPINO)  
THE VIRGIN AND THE CHILD WITH THE LITTLE ST JOHN



LOTTO (LORENZO)  
(ABOUT 1480-ABOUT 1555)

## 60. — Portrait of a Venetian Lady

Turned slightly to the right, looking at the spectator. A high-crowned gold-embroidered cap covers her fair hair. She wears a purple velvet dress with slashed sleeves, and a gold network covers her bosom. With her right hand, she holds up her apron, in which are green leaves apparently destined for a live partridge which is standing on a table to the right, and which she is caressing with her left hand. A view into a hilly landscape in the background on the right. Three-quarters length figure. Life-size.

Canvas, 41 in. by 34 1/4 in.

From the Collection of Lord Ashburnham, London.



MAZZOLA (FILIPPO)  
(?-1505)

61. — Portrait of a young Man

Turned to the left, looking at the spectator. Black cap on his brown bushy hair. Red doublet. Black bandolier over his left shoulder. Bust. Life-size.

Panel, 11 1/2 in. by 10 in.



61. — MAZZOLA (F.)



60. — LOTTO (Lorenzo)

MURILLO (BARTOLOMÉ ESTÉBAN)  
(1618-1682)

## 62. — The Infant Christ

The child in a grey robe is seated to the left in an armchair lined with red velvet. He is looking at his bleeding finger, pierced by a thorn of the crown lying in his lap. On a table to the left the implements of crucifixion lie on a silver dish. Three-quarters length figure. Life-size.

Canvas, 24 1/2 in. by 19 in.

From the Collection of the Comtesse de Keller, St. Petersburg.



NERI DI BICCI  
(XV<sup>th</sup> CENTURY)

## 63. — The Virgin and Child enthroned

The Virgin in a red robe and blue mantle edged with gold embroidery is seated on a marble throne with the Infant Child lying naked on her lap. Two saints are on either side of the throne. Gold background. Whole-length figures; nearly the size of life.

Canvas. 52 1/2 in. by 75 3/4 in.

From the Collection of M. E. Gavet, Paris.



62. — MURILLO (B. E.)



63. — NERI DI BICCI



TIEPOLO (GIOVANNI BATTISTA)  
(1696-1770)

## 64. — The Woman taken in Adultery

In a paved space enclosed by a colonnade, the woman is standing on the left, surrounded by her accusers and numerous on-lookers. Before her, Christ, stooping, traces the traditional words on the floor with his finger. On the right, a man, seen from behind, and two men struggling. Small whole-length figures.

Canvas, 26 1/2 in. by 44 1/2 in.

For history, see No. 65.



TIEPOLO (GIOVANNI BATTISTA)  
(1696-1770)

## 65. — Christ healing the Sick

In a paved space enclosed by a colonnade, Christ, in a pink robe and blue mantle, stands on the left amidst a crowd of imploring sick. He is pointing to the lame man, who is walking away with his bed on his shoulders. Numerous other sick are seen behind on the right. An angel is hovering in the air above. Small whole-length figures.

Canvas, 26 1/2 in. by 44 1/2 in.

This and the preceding picture were given in the xviii<sup>th</sup> century to Marco Antonio Bono, a celebrated lawyer of the Genoese Republic, conjointly by the Counts Savorgnan, Grimani, Popoli, Bona, and other patrician families of Venice, in recognition of the successful termination of a lawsuit which had been pending for centuries. The two pictures were purchased from Signor Nicolò Bono, of Genoa, the great-grandson of the above-named lawyer.



64. — TIEPOLO (G. B.)



65. — TIEPOLO (G. B.)



FRENCH SCHOOL



AVED (JACQUES)  
(1702-1766)

## 66. — Portrait of Monsieur Roques

Seated to left, looking at the spectator. Small powdered wig; white embroidered satin vest and red coat. He holds a portfolio on his knees with his left hand and a paper with an inscription in his right. A table, with an inkstand on it, stands behind on the left. Three-quarters length figure. Life-size.

Canvas, 38 1/4 in. by 31 1/2 in.

From the Collection of Count L. Mnischez, Paris.



BOUCHER (FRANÇOIS)  
(1703-1770)

## 67. — Landscape with Figures and Animals

On the left, a clump of high trees near the foot of which is seated a shepherd to whom a young girl is presenting flowers which she carries in her apron. On the opposite side lie a cow and a goat. Half-ruined buildings, with an arched doorway, appear in the middle-distance on the right; a shepherd with grazing cattle in the distance on the left.

Signed : F. Boucher.

Canvas, 23 in. by 28 1/2 in.

From the Collection of the Rev. E. H. Morgan, Oxford.



66. — *David* (Jacques)



67. — *Boucher* (F.)

CHARDIN (JEAN-BAPTISTE-SIMÉON)  
(1699-1779)

68. — « Le Château de Cartes »

A young man, in profile to the right, with a three-cornered hat on his curly powdered hair, and dressed in a brown coat, is seated before a table building, a house of cards. A card and a crayon-holder protrude from the drawer of the table. A palette and brushes are lying on the right. A canvas with the sketch of a man's head stands on an easel to the left.

Signed.

Canvas, 25 in. by 33 3/4 in.

From the Collection of Madame Faurot, château de Chaumette.

— — M. de Magnières, Paris.



FRAGONARD (JEAN-HONORÉ)  
(1732-1806)

69. — Portrait of a young Girl

Turned to the right, looking at the spectator. In a low-cut pale blue dress, a mantilla edged with fur over her right arm. She holds a scroll in her right hand. Half-length figure. Life-size.

Canvas, 21 1/4 in. by 17 1/2 in.

From the Collection of M. Razzey, Paris.



68. — CHARDIN (J.-B.-S.)



69. — FRAGONARD (J.-F.)



GREUZE (JEAN-BAPTISTE)  
(1725-1805)

## 70. — Bust of a young Girl

Turned to the right, with fair curly hair; her mouth slightly open; her head and eyes turned upwards. She is dressed in a lilac gown with a yellow kerchief round her neck. Bust. Life-size.

Canvas, 17 1/2 in. by 14 1/2 in.



GREUZE (JEAN-BAPTISTE)  
(1725-1805)

## 71. — Portrait of a little Boy

Seated in a chair, turned to the right, and looking in the same direction. He wears a light brown dress and a white kerchief round his neck. With his right hand he holds an open book with a yellow cover against his breast. Bust. Life-size.

Canvas, 15 1/2 in. by 12 1/4 in.

From the Collection of the Comtesse de Bourgade.  
— — — Château de Veaux-Praslin.



71. — GREUZE (J.-B.)



70. — GREUZE (J.-B.)

LARGILLIÈRE (NICOLAS)  
(1656-1746)

## 72. — Portrait of a Lady

Turned to the left, looking at the spectator. Powdered hair entwined with blue ribbons. Low-cut blue velvet dress with silver embroideries. Crimson velvet mantle lined with gold brocade. Curtain and view into a landscape in the background. Half-length figure. Life-size.

Canvas, 31 in. by 24 1/2 in.



LARGILLIÈRE (NICOLAS)  
(1656-1746)

## 73. — Portrait of a Lady

Nearly full-face, looking at the spectator. Powdered hair dressed with a red ribbon. Gray low-cut dress with a light green ribbon floating from the bodice. A crimson scarf lined with gold is draped over her right shoulder. Landscape background. Half-length figure. Life size.

Canvas, 34 in. by 25 in.



73. — LARGILLIÈRE (N.)



72. — LARGILLIÈRE (N.)



LOO (LOUIS-MICHEL VAN)  
(1707-1771)

## 74. — Portrait of Nicolas Beaujon

Celebrated banker born at Bordeaux about 1722, died at Paris in 1799. Founder of the Hospital Beaujon.

Seated to the right in a gilt arm-chair lined with blue satin, he is looking at the spectator and extends his right hand as if addressing some one. He wears a light brown embroidered coat and a gold embroidered vest; small powdered wig. His left hand is resting on a writing-table. A *cartonnier* in the background to the right. Three-quarters length figure. Life-size.

Signed : L. M. Van Loo, 1738.

Canvas, 56 3/4 in. by 43 3/4 in.

From the Collection of Count L. Mnischez, Paris.



PATER (JEAN-BAPTISTE)  
(1696-1736)

## 75. — The Fortune Teller

In the centre, a young lady dressed in white satin with a pink scarf draped round her is having her fortune told by a gipsy woman; another young lady stands behind, looking on. In the foreground to the left, a young man, seen from behind, is seated with a young lady in a red gown by his side. On the opposite side, a boy is dancing and playing the tambourine. A gipsy with an ass in the background; a lady and gentleman are looking at the scene from a balcony to the left.

Canvas, 13 in. by 17 in.



74. — Loo (L.-M. van)



75. — PATER (J.-B.)

TOURNIÈRES (ROBERT)  
(1668-1752)

76. — Portrait of a young Lady

Turned slightly to the right, looking at the spectator. White low-cut satin dress with flowers in front of the bodice. Grey silk scarf. A bow of light brown ribbon with a large pearl attached to it in her powdered hair. Background of sky. Half-length figure. Life-size.

Canvas, 28 3/4 in. by 23 1/4 in.



VIGÉE-LEBRUN (LOUISE-ÉLISABETH)  
(1755-1842)

77. — Portrait of the Artist

Seated to the right, looking at the spectator, in the act of drawing a portrait on a canvas in front of her. She wears a turban-shaped white muslin head-dress entwined with gold braid and tied under her chin; black dress and crimson sash. Half-length figure. Life-size.

Signed.

Canvas, 30 in. by 24 in.

From the Collection of Baronesse Lepenao, Nice.



77. — VIGÉE-LEBRUN (L.-E.)



76. — TOURNIÈRES (R.)





# EARLY ENGLISH SCHOOL

CONSTABLE (JOHN), R. A.  
(1776-1837)

## 78. — Landscape with Sand-Hills after Rain

Marshy foreground. Row of yellow sand-hills in the middle distance. Fine cloudy sky.

Panel, 11 1/4 in. by 15 1/2 in.

From the Collection of M. E. Huybrechts, Antwerp, 1902.



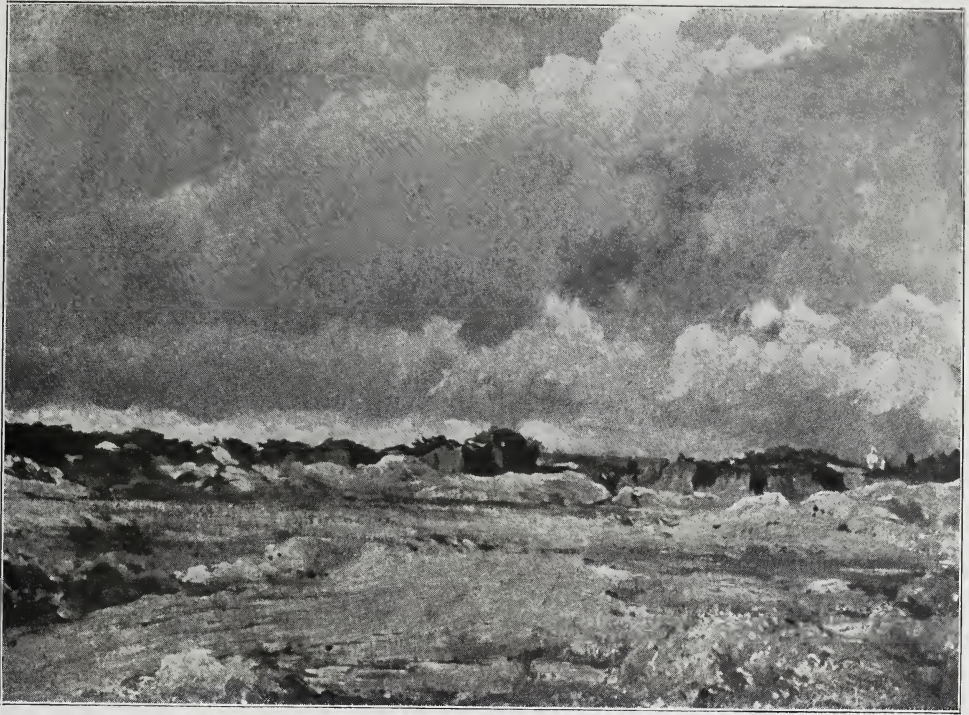
CONSTABLE (JOHN), R. A.  
(1776-1837)

## 79. — The Valley of the Stour

In the foreground a grassy slope, on which two cows are lying down, and a little farther back peasants are busy with hay-making. In the distance is a view of the flat country over which storm clouds are hanging.

Canvas, 23 1/2 in. by 38 1/2 in.

From the Collection of Sir H. Davies, late Lord Mayor of London.



78. — CONSTABLE (J.), R. A.



79. — CONSTABLE (J.), R. A.



GAINSBOROUGH (THOMAS), R. A.  
(1727-1788)

80. — A young Girl with a Dog

Seated in a grotto, turned to the left, looking at the spectator. Dark hair. Low-cut blue satin dress. She caresses a dog which is creeping up into her lap. Full-length figure. Life-size.

Canvas, 39 1/2 in. by 29 1/2 in.



HOPPNER (JOHN), R. A.  
(1759-1810)

81. — Portrait of Mrs. Penrose

Standing in a landscape, turned to the left, looking at the spectator. White turban-shaped head-dress. White kerchief over her bosom. Striped lilac dress. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



81. — HOPPNER (J.), R. A.



80. — GAINSBOROUGH (Th.), R. A.

HOPPNER (JOHN), R. A.  
(1759-1810)

82. — Portrait of Miss Raine

Turned slightly to the left, looking at the spectator. Turban-shaped white head-dress. White dress with black mantilla, a frill and a double row of coral beads round her neck. Her right arm rests on the arm of the chair. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

Bought from the grand daughter of the lady painted.



HOPPNER (JOHN), R.A.  
PORTRAIT OF MISS RAINE





HOPPNER (JOHN), R. A.  
(1759-1810)

### 83. — Portrait of a young Lady

Turned to the left, looking in the same direction. White muslin dress, and frill round her neck. Landscape background. Half-length figure. Life-size.

Canvas, 26 1/2 in. by 22 1/2 in.

LAWRENCE (SIR THOMAS). P. R. A.  
(1769-1830)

## 84. — Portrait of a young Lady

Turned to the left, looking in the same direction. Dark curly hair. Low-cut white muslin dress, pink shawl. Jewelled brooch with a pearl pendant in front of the bodice. Sky background. Bust. Life-size.

Canvas, 24 3/4 in. by 20 1/2 in.



84. — LAWRENCE (Sir Th.), P. R. A.



83. — HOPPNER (J.), R. A.



LAWRENCE (SIR THOMAS), P. R. A.  
(1769-1830)

## 85. — Portrait of a Lady

Nearly full-face, looking to the left. In low-cut white sleeveless dress; string of pearls and a gold chain round her neck, the latter descending to the waist-band, which is fastened by a jewelled clasp. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 3/4 in.



LAWRENCE (SIR THOMAS), P. R. A.  
(1769-1830)

## 86. — Portrait of Henry, first Earl of Mulgrave

Was Foreign Secretary under Pitt, and held office in the Ministries of Mr. Percival and Lord Liverpool. Died in 1831.

Turned to the left, looking to the right. In a dark coat and white necktie. Red curtain background. Half-length figure. Life-size.

Canvas, 29 in. by 23 3/4 in.



86. — LAWRENCE (Sir Th.), P. R. A.



85. — LAWRENCE (Sir Th.), P. R. A.

LAWRENCE (SIR THOMAS), P. R. A.  
(1769-1830)

## 87. — Portraits of Charles Binny, Esq., and his two Daughters

Mr. Binny, in a dark costume, seated on the left; his daughter (who afterwards married general Parkinson), in a brown dress, stands on the right, her right hand resting on a book; his other daughter (who afterwards married Andrew Trevor of the 33rd Regiment) in a white dress with a yellow scarf, is seated on the ground, leaning her right arm on her father's knee. A view into a hilly landscape in the background on the right; a brown curtain on the left. Whole-length figures. Life-size.

Canvas, 94 in. by 72 1/2 in.

Bought from the grandson of the lady seated in the foreground.



LAWRENCE (SIR TH.), P.R.A.  
PORTRAITS OF CHARLES BINNY, ESQ. AND HIS TWO DAUGHTERS.





RAEBURN (SIR HENRY), R. A.  
(1756-1823)

88. — Portrait of Mrs. White, of Howden

Turned to the left, looking at the spectator. In a white dress and cap, with black lace shawl. Half-length figure. Life-size.

Canvas, 29 in. by 24 1/2 in.

Mrs. White's daughter, Miss Logan White, married Raeburn's son.

RAEBURN (SIR HENRY), R. A.  
(1756-1823)

89. — Portrait of Miss Somerset

Turned to the right, looking at the spectator. In a dark green dress with a lace frill, and a gold chain round her neck. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



89. — RAEBURN (Sir H.), R. A.



88. — RAEBURN (Sir H.), R. A.



RAEBURN (SIR HENRY), R. A.  
(1756-1823)

## 90. — Portrait of a Gentleman

Turned to the left, looking at the spectator. In a green coat, with white stock, seated, resting his right arm on the back of his chair. Half-length figure. Life-size.

Canvas, 35 in. by 27 1/2 in.

From the sale of the artist's works by order of the Raeburn Family, 1877.



RAEBURN (SIR HENRY), R. A.  
(1756-1823)

## 91. — Portrait of Mr. Macdonald, of Clan Ronald

Turned to the right, looking at the spectator. In a green coat and red vest and white necktie. Half-length figure. Life-size.

Canvas, 29 in. by 24 1/2 in.

Purchased from the Family.

Exhibited at the Raeburn Exhibition, Edinburgh, 1876.



91. — RAEBURN (Sir H.), R. A.



90. — RAEBURN (Sir H.), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.  
(1723-1792)

## 92. — Portrait of Frances, Countess of Clermont

Eldest daughter of Colonel John Murray, M. P.; married, February 29, 1752, to William Henry Fortescue, created a peer of Ireland as Baron Clermont, May 26, 1770, Viscount, July 22, 1776; and Earl of Clermont, February, 1776.

In profile, looking to the left; brown hair turned up from the forehead, adorned with a string of pearls; loose robe of blue brocade, trimmed with ermine over a white dress cut low; right hand resting on her bosom; dark background.

Canvas, 30 in. by 25 in.

Sat in 1761 as Mrs. Fortescue.

Described in Graves and Cronin's « Works of Sir J. Reynolds », vol. I. p. 177.  
From the Collection of the Earl of Carlisle.



REYNOLDS (SIR JOSHUA), P. R. A.  
(1723-1792)

## 93. — Portrait of General Stringer Lawrence

Full-face, looking at the spectator. Powdered wig. White necktie, red waistcoat and blue coat, both trimmed with gold-braid. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



93. — REYNOLDS (Sir J.), P. R. A.



92. — REYNOLDS (Sir J.), P. R. A.

ROMNEY (GEORGE)  
(1734-1802)

94. — Portrait of Miss Maria Fagniani,  
afterwards Marchioness of Hertford

An Italian girl of whom both, George Selwyn, of Matson, and the Duke of Queensberry, claimed to be the father. The former, at his death, left her his entire fortune, the latter much of his property (£ 300,000). She married in 1798 the Earl of Yarmouth, who became 3<sup>d</sup> Marquess of Hertford and was the founder of the Hertford, now Wallace Collection. She died in 1856.

Aged about five, nearly full-face, looking at the spectator. Short brown hair, the head slightly inclined to the right shoulder. White, low-cut dress. Bust. Life-size.

Canvas, 16 1/2 in. by 13 1/2 in.

Painted about 1774.

Purchased from Major Hewitt, to whom it had been bequeathed by his sister-in-law, the wife of the Rev. — Hewitt, who had inherited it from her father Mr. Williamson.



ROMNEY (GEORGE)  
(1734-1802)

95. — Portrait of a Boy

About ten years of age, turned three-quarters to the right, looking at the spectator. Long auburn curly hair. Red vest with green border at the neck, small linen collar. Bust. Life-size.

Canvas, 16 1/2 in. by 13 1/2 in.

Purchased from Major Hewitt, to whom it had been bequeathed by his sister-in-law, the wife of the Rev. — Hewitt, who had inherited it from her father Mr. Williamson.





95. — ROMNEY (George)



94. — ROMNEY (George)

ROMNEY (GEORGE)  
(1734-1802)

96. — Portrait of Lady Augusta Murray  
and her infant Son

Lady Augusta Murray, second daughter of the Earl of Dunmore; married to the Duke of Sussex.

Seated to the left, looking at the spectator, in a white dress, with gold band and pearls, strings of pearls round her neck and left arm; seated in a landscape, holding on her lap her infant son, Sir Augustus Frederick d'Este, in a white frock.

Canvas, 60 in. by 48 in.

From the Collection of Lord Thurbo.



ROMNEY (GEORGE)  
LADY AUGUSTA MURRAY AND HER INFANT SON



ROMNEY (GEORGE)  
(1734-1802)

97. — Portrait of Lady Hamilton

Turned to the left, her chin on her hands, her elbows resting on a stone parapet on which lies a large open book she is reading. She is dressed in white, a white veil over her head. Half-length figure. Life-size.

Canvas, 29 in. by 24 1/4 in.



ROMNEY (GEORGE)  
(1734-1802)

98. — Little Girl holding Flowers

Standing in a landscape, turned to the right, looking at the spectator. White low-cut muslin dress and pink sash. She holds a basket with flowers in her hands. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



98. — ROMNEY (George)



97. — ROMNEY (George)

TURNER (J.-M.-W.), R. A.  
(1775-1851)

## 99. — Glaucus and Scylla

The marine god is seen in the middle-distance emerging from behind a rock and stretching out his arms towards the nymph who is standing in the foreground on the right with two cupids hovering in the air near her. High rocky mountains with, the smoking peak of Aetna in the distance, border the sea beyond. Sunset effect.

Panel, circular, 30  $\frac{3}{4}$  in. diam.

Exhibited Royal Academy, London, 1841.

From the Collection of B. G. Windus, Esq., London, 1853.

—	—	—	—	—	1859.
—	—	—	—	—	1862.
—	—	—	—	—	1868.

—	—	L. Huth, Esq., London, 1872.
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—	—	Murietta, Esq., London, 1883.
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—	—	Sir Horatio Davies, Lord late Mayor of London, 1901.
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TUPIER (J.M.W.)  
GLAUCUS AND SCYLLA





STREETES (W.)

(XVI<sup>th</sup> CENTURY)

## 100. — Portrait of Henry VIII

Facing the spectator, in a sumptuous state robe; on his head a black cap with feather and jewels. A heavy jewelled chain holds his fur-lined cloak on his shoulder, and to another chain hanging down in front the links formed of repeated H's, a medallion with St. George and the Dragon is suspended. Bust. Life-size.

Panel, 29 in. by 24 1/2 in.

From the Collection of General Bulwer.



100. — STREETES (W.)



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